



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

may be, in its proper place, and however helpful an occasional use of it may be in explaining some old or unusual meaning, surely so many etymological notes to a play like this are out of place, for students either do not read them, or if they do, are only led away from more important things. This is not the way "to bring this classic nearer to the hearts of students of Schiller."

In explaining grammatical points, the editor often heaps up examples of the same or similar points, occurring elsewhere in Schiller or in other authors. Thus in the note to l. 39 Schoenfeld explains that *des Spiegels kleine Notdurft* means *der notdürftige kleine Spiegel*, and prints in full twenty-two other examples of the use of such abstracts from *Der Graf von Habsburg*, *Maria Stuart*, and *Tell*; in the note to l. 59: *wenn ihre zarte Jugend sich verging*, instead of *wenn sie in ihrer zarten Jugend* etc., thirteen other examples of the same (every day) use of the abstract for the concrete are cited in full, and all the poetry is taken out of the passage; in the note to l. 210 it takes eleven lines of print and twelve examples to explain the omission of the neuter adjective ending *-es* in *gänglichst fürchtend Herz*, which every student of the play recognizes at once. Compare also the notes to ll. 33, 49, 85, 226, all within the first scene, and many others further on. These examples are also often used to remind us of some similar sentiment in some other author. Some of these references will not be clear to the student; cf. notes to ll. 62, 750, 1172, 1648, 3200. In ll. 3835-36, the "curious reminiscence of Horace" is unintelligible, unless we assume a misprint for 3855-56, and even then the comparison is very far-fetched.

Idioms are not only explained, but explained away. Thus:—l. 142, "*den Christus in der Hand*, absolute accusative with *haltend* understood" (absolute acc. and direct object at the same time!); l. 590, "*wo man hinaus will*, idiom. use, with the omission of a verb *kommen* with the auxiliary *will*;" l. 905, "*warum mir verweigern*, supply *wollt ihr*;" l. 1886 "*Bube genug*, here treated like an adjective, *büßisch genug*." Apart from the contradictions involved in such statements, as a matter of fact these words are not *understood* or to be *sup-*

plied, not even in English. These expressions are idioms, and idiom is the very soul of language, and should be emphasized, not destroyed, especially when the student uses the same idiom in his own speech.

In some cases the very technical terms employed will make the note useless to the student. To say that phrases are "asyndetically joined" (86 ff, 104), or to refer to a construction as an example of "Chiasmus, *χιασμός*" (794-6), or "anacolouthon" (86-97), or "anadiplosis" (923, 924, 2201), or "hendiadys" (949), or "oxymoron" (197-8), or "cacophony" (1772), or "prolepsis (*προλήψις*), i. e. anticipation (*Vorwegnahme*)" (271-72), will not materially help, but will materially *aggravate* the young reader.

Misprints are few:— *arrivedat* (49), *spie* (212), Rhoades (786), *Lal.* (289), *morning* (1149), *Ettersbury*, *Introd.* note to iii, 1. In note to l. 806 read *Vor grauen Jahren lebt* (not *wohnt*) *ein Mann im Osten*.

Two appendices give variant readings and a very useful bibliography. The mechanical execution of the book is excellent, and there are half a dozen good pictures.

R. W. DEERING.

Western Reserve University.

FRENCH TEXT-BOOKS.

Le Gendre de M. Poirier, par EMILE AUGIER et JULES SANDEAU. Edited, with Introduction and Notes, by W. STUART SYMINGTON, Ph. D. New York: Henry Holt and Co., 1899.

Le Crime de Sylvestre Bonnard, par ANATOLE FRANCE. With Introduction and Notes, by C. H. C. WRIGHT. New York: Henry Holt and Co., 1899.

WHY are there so few French text-books that introduce us into an academic atmosphere? This is a question that presents itself to almost every teacher of advanced courses; and yet there is certainly no lack of publications of French texts. The present writer must confess that among the dozens of new editions that are run through an indulgent press, he is able to find few that are worthy of full commendation.

The introductions are either taken for the most part from some encyclopedia, or else contain a treatise on the subject in hand, writ-

ten in such an "æsthetic" style, that we look in vain for facts and for a clear presentation of the material. The notes are often mere translations, or simply copies of those found in other editions, under a disguised form; and the text is miserable, at least in many cases. The average edition would seem to have been prepared, as it were, over-night. And yet, we notice favorable reviews of these same editions, with elaborate lists of their inaccuracies and misprints.

In all this indifferent editing we are gratified to find a few texts that show a thorough familiarity with the subject, broad reading, and scholarly work. Among these we have selected the two texts mentioned above.

In his Introduction Dr. Symington has presented the student with a clear, concise idea 1. of Augier's dramatic work; 2. of his standing among French dramatists; 3. of the variance of opinion of French critics concerning the merit of his work in general and of the production in question; 4. of his style and his *don du théâtre*. More than this, the student receives in this Introduction a clear notion of the nature of the modern French drama. In reading it one feels that the editor has a firm footing, and has read enough in French literature to warrant an opinion of his own; and we are ready to accept it; as, for example, on page eighteen.

Every phase of French literature has been treated so thoroughly and by so many different critics, that it becomes necessary to consult a large body of critical literature. In the opinion of the present reviewer the scarcity of genuine scholarly work in modern French literature is due to the fact that there is so much ground to cover that few have found the time necessary for this original work. It is certainly a pleasure to read introductions that show this broad reading, and yet retain enough independence and thoroughness to be called an addition to what we already have. The two books indicated above possess this rare quality.

In the notes the student has enough to guide him and help him over those points which he cannot be expected to know. They are not elaborate, but they are amply sufficient.

The Introduction of Mr. Wright is quite different in character, composition and form, from

that of the work just noted. While the former shows soberness, care, conservatism in statements, accuracy and precision, we notice in the latter a spirit of the valedictorian, of indefiniteness, of too much generalization. In fact, these two works are contrasts, and show the atmosphere of the products of two entirely different systems: the first, solid, plain-fact, analytical, rigid specialism; the second, broad, general, cosmopolitan, æsthetic culture. Yet both, in this case, reach the same goal—the academic spirit.

The Introduction to M. Anatole France leaves a clear, definite idea 1. of certain tendencies in modern French literature and those which M. France has followed; 2. of his character and work; 3. of the position he holds in modern French literature.

The notes are adequate; at times we meet explanations that seem unnecessary; for example, p. 244, *parle pour ne rien dire, paléographie*; p. 264, Rousseau; it is probable a second year student will know these. In general, this part of the book is excellent and shows careful, scholarly work.

Mention might here be made of an edition of part of *Sylvestre Bonnard* by Prof. Magill, in his *Modern French Series*, Christopher Sower Company, Philadelphia. This edition contains a Biographical Notice and a series of elaborate notes, many of which we find in Mr. Wright's text.

It is the opinion of the present reviewer that if the editing of French texts were confined to teachers of French, and if these would limit themselves to editing in certain definite fields only and to fewer texts, the standard of our text-books would be immediately raised.

HUGO P. THIEME.

University of Michigan.

ENGLISH LITERATURE.

The Siege of Troye. Edited from MS. Harl. 525. With Introduction, Notes, and Glossaries by C. H. A. WAGER, Ph. D. (Yale.) McIlvaine Professor of the English Language and Literature, Kenyon College. New York: The Macmillan Company, 1899. 12mo, pp. cxv, 126.

As we already have a diplomatic reproduction of the Middle English version of the *Siege of*